

100 DAYS RELEASE FROM PURGATORY



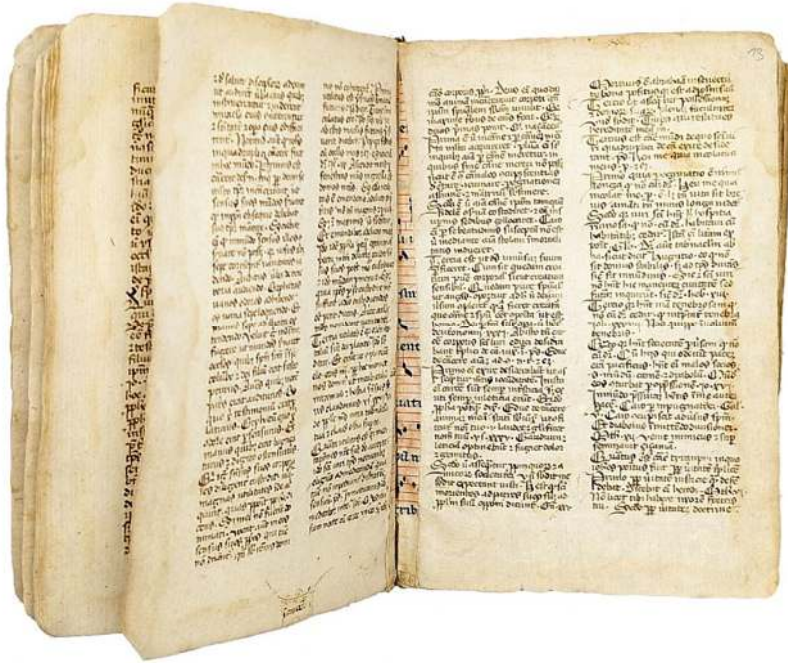
1. [MANUSCRIPT].. [INDULGENCE] Collective cardinal indulgence for the Cluniac monastery of St. Alban in Basel. On vellum, 36,5 x 60 cm. Remains of seals. Anno 1466. With a historiated initial of St. Alban. Holding his severed head. St Alban was the first Christian martyr in Britain during the early 4<sup>th</sup> century. He is the patron saint of converts and torture victims. Miniatures of St Alban in illuminated manuscripts are rare.

\$ 12.000.-



Normally one thinks of indulgences as ephemera printed or written on simpler pape, especially as printing technology became more widespread in the later medieval period. But this indulgence is very ornate, and actually more or less a permission to give out indulgences, by the monks of St Alban.

Provenance and photo's here. [https://www.monasterium.net/mom/IlluminierteUrkunden/1466-02-28\\_unbekannt/charter](https://www.monasterium.net/mom/IlluminierteUrkunden/1466-02-28_unbekannt/charter)



**AUGUSTINIAN HERMITS OF PAVIA. EARLY 14<sup>TH</sup> CENTURY MANUSCRIPT WITH 15<sup>TH</sup> CENTURY ADDITIONS.**

2. [MANUSCRIPT] Late medieval working manuscript from the Augustine monastery of San Pietro in Ciel d'Oro, Pavia, 14<sup>th</sup> – 15<sup>th</sup> century. 109 leaves. Text in two columns or full page, first and last leaves worn, in several handsome, without a binding.

\$ 30,000.-

The manuscript contains texts important for spiritual practice and the care of the laity, primarily sermons systematically arranged according to individual saints

and certain feast days, focusing above all on the veneration of Mary, texts against avarice and the transient glory of the world, enriched with instructions for the practice of confession and aids for epistolary communication with spiritual and secular authorities.

The various manuscripts date to 1300-1350, the fascicle with the *Miracula beatae Mariae virginis* may even belong to the late 13th century. The entries f. 46v, f. 86r-v, 109r-v and the second part of the heading f. 19r form a second recent layer. Based on the dated document f. 86r-v, this layer and thus the binding can be dated to around 1440-1450.

According to the binding and the organizing hand the first composition of about 1400 is nearly completely preserved. The pen sample f. 18v as well as the composition of the texts refer to the milieu of the mendicant orders, in the title examples f. 109r the Augustinian Hermits are mentioned several times and as the only order, and f. 109r-v- Pavia, i.e. Pavia, both clerical and university functionaries from Pavia, are mentioned several times.

Often Augustinus is cited. Pavia was of particular importance to the Augustinian Hermits as the burial place of St. Augustine; the church of San Pietro in Ciel d'Oro, where he was buried, was handed over to the Augustinian order in 1327; the church was the burial place of the Visconti before the Charterhouse of Pavia. In 1361, Emperor Charles IV established a *studium generale* in Pavia.

The Augustinian Hermits, one of the most intellectually formidable among the mendicant orders during the 14<sup>th</sup> and 15<sup>th</sup> centuries, played a pivotal role in the genesis of modern theology, culminating in the Reformation. After all Martin Luther, a seminal figure in the Reformation, was not only an Augustinian Hermit but also an accomplished university teacher and preacher. This historical context elevates the significance of the extant sermon materials compiled in an anthology from the Augustinian Hermitage Center in Pavia.

Provenance: Probably Augustine monastery of San Pietro in Ciel d'Oro, Pavia, 14<sup>th</sup> – 15<sup>th</sup> century.



## Text

The manuscript in question exhibits a composition comprising two distinct layers. The initial layer dates back to the first half of the 14th century. Subsequently, this was followed by editorial additions or modifications made in the 15th century. Before binding a conscious choice was made to excise a part of the 14th century manuscript and make additions. The entries f. 46v, f. 86r-v, 109r-v and the second part of the heading f. 19r belong to the most recent layer. Based on the dated document f. 86r-v, this layer and thus the manuscripts in its present form can be dated to around 1440-1450. It has never been altered since.

86v. pretends to be a charter dated 1435 styled as a charter by Bishop Bernardus of Grasse. It narrates the conversion of a Jewish man named Ihoannes Lotteri de Grassez. This transformation begins with Ihoannes questioning a Christian maid about the reason a small bell is rung as a priest carrying the consecrated host approaches a sick, wealthy individual. The maid explains that the ringing signifies the presence of God within the host. Curious and skeptical, Ihoannes challenges this explanation, declaring he will believe in the Creator if his own eye ailment is cured. Remarkably, as he utters these words, he is healed, and immediately desires to be baptized. However since the bishop had already died in 1427, he can hardly have been an eye witness. This particular story is unknown in the literature, although examples of Jewish conversion to Christianity often celebrated as affirmations of the Christian faith.

The original sequence can be reconstructed, as a late medieval leaf numbering has survived, even if it has often been cut, rubbed off, erased and is only recognizable under UV light. The following leaf numbers are visible: f. 2r = xiiij - f. 18 = xxx, f. 27 = (lx)xxxiiij - f. 42 = cviiij - f. 45 cxj, f. 48 = cx(l)ij-f. 67 = clviiij, f. 68 = cxxv- f. 75 = cxxxij, f. 76 = lxxvij - f. 86 = lxxvij, f. 103 = clxix - f. clxxv. After that, the original order (in <> the leaves now lost) was <f.i-xij>, f 1 [= xiiij], xiiij = f. 2r -xxx = f. 18, <f. äxxxi-lxxvj>, f. lxxvij = f. 76 - f. 86 = lxxvij, <f. lxxvij - lxxxij>, f. 27 = (lx)xxxiiij - f. 45 cxj, <f. cxij-cxxiv>, f. cxxv = 68 - f. cxxxij = 75, <f. cxxxij-cxl>, f. 47 = [cxlj], f. 48 = cx(l)ij-f. 67 = clviiij, <f. clix-clxviiij>, f. 103 = clxix - f. 108 = clxxv, f. 109.

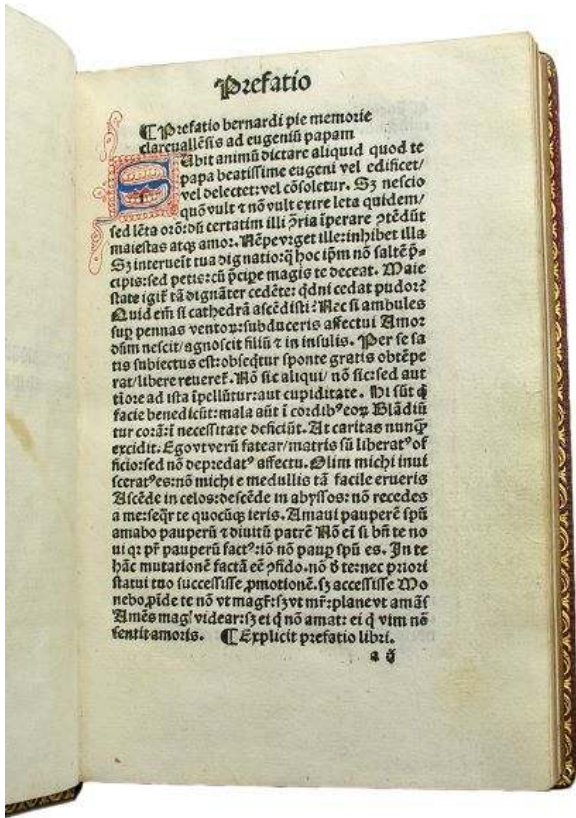
It is difficult to determine when the rebinding took place, as only the book block and the cut-off bindings have survived. The 12 quires are stitched on 3 true double bindings, the capitals have been

over-stitched. Narrow folds from a parchment manuscript, a 13th century music manuscript, have been glued or inserted on the outer edge of each quire and in the middle of each quire.

According to the technique, the binding is still late medieval. It is difficult to examine the watermarks, as the motifs are mostly in the middle of the fold and spread over two leaves. In addition to marks that are not entirely clearly visible, such as f. 82, f. 21+24 with bow and arrow in two contours, arrow without fletching, tip in two contours; unfortunately, a corresponding watermark with 2.7 cm wire spacing is not documented.

f. 1r-17v Sermones, f. 18 r leer, f. 18v Pen sample Ego frater Nicolaus Peluchus (s. XV), f. 19r-23v In annunciatione beatae virginis, f. 23v Salutatio Mariae, f. 24-26 blank, f. 27r-32r Expositio salutationis angelicae, f. 32r-41v Expositiones super Mariam virginem, f. 41v-45v In nativitate virginis etc., f. 46r blank, f. 46v Iste sunt septem utilitates Sermones, f. 47r-v In sancto Thoma, f. 48r-49v In nativitate domini, f. 49v-51r De eodem (In nativitate domini), f. 51r-52v De sancto Stephano, f. 53-54 blank, f. 55r-58r De sancto Johanne evangelista, f. 58v-60r In crucificatione domini, f. 60r-61r De epiphania, f. 61v-62v De epiphania, f. 63r-63v Dominica in sexagesima, f. 64r-65r Sermo, f. 65v blank, f. 66r-67v De nativitate domini, f. 68r Sermones de angelis, f. 68v-71r De eodem (Sermones de angelis), f. 71v-72v De angelis, f. 73r-75v In conversione sancti Pauli, f. 76r-78v Sermo in aliquo capitulo, f. 79r-80v Sermo in aliquo capitulo, f. 81r-v De eodem, f. 82r-84v De eodem, f. 84 v Nos invenimus qualiter, f. 85r De prelati qui neglectis spiritualibus de episcopalibus, f. 85v blank, f. 86r-v, f. 87r-v De resurrectione domini, f. 88r-v In festo sancti Johannis baptiste, f. 89r In festo sancti Bartholomei apostoli, f. 89r-90r Nativitas sancti Bartholomei, f. 90r-91v De nativitate sancti Stephani, f. 91v-92r In nativitate beati Laurentii et quomodo fuit inventus, f. 92v Hic nota de Jeronimo pro prima dominica decimale; Hic nota de vana gloria mundi; Hic nota de avaritia, Excerpts from Rabanus Maurus and Augustinus, f. 93r-95r Erant Maria et Joseph admirantes super his dicebantur de evangelio Luce secundo, f. 95r-v Dominica secunda post epiphaniam, f. 96r-100 Liber miraculorum beate Marie virginis, f. 96r-100 Liber miraculorum beate Marie virginis, a compilation of Marian miracles that goes back to the so-called H-M cycle from the 11th century, f. 100v-101r blank, f. 101v Pen samples, perhaps erased ownership note; unfortunately only the following can be read even under UV light ... fr(ater) cuius est liber, f. 102r-104r In Christi nomine, f. 104v blank, f. 105-108v Tractatus de forma quam dicunt hanc sacerdotes in absolutione peccatorum secundum fratrem Thomam; libellus fratris thome de modo absolutionis sacerdotis circa peccatorem absolvendum.

Of special notice are the Marian Miracles. Colección latina medieval de milagros marianos en un Codex Pilarensis de la Biblioteca Capítular de Zaragoza, hg. V. José Aragüés Aldaz, Tomás Domingo Pérez, Zaragoza 1993, online 2008 in Biblioteca Virtual Miguel de Cervantes, 2008 (<https://www.cervantesvirtual.com/obra/miracula-beatae-mariae-virginis-coleccin-latina-medieval-de-milagros-marianos-en-un-codex-pilarensis-de-la-biblioteca-capitular-de-zaragoza-0/>), S. 26, this manuscript contains the prologue, miracles 1-4, 6, 9-12, the last two miracles f. 99v-100r are not edited in this collection. An overview of the transmission of the miracles in the various manuscripts at p. 42.



**REFORM THE PAPACY**

3. [INCUNABLE].. **De consideratione.** Add: Sermo de cute, carne et ossibus animae [Paris : Pierre Levet, between 1494 and 1499]. Dated between 1494 and 1499 by Hillard, about 1495-96 by Goff. 56 leaves. Small 8vo. Red morocco binding. ISTC lists 9 copies (two imperfect), one in Allgau. ISTC ib00369000. Exceedingly rare, 7 copies complete worldwide. A pristine copy. Red morocco binding (140 x 100 mm).

\$ 8,250.-

A crisp copy with pretty pen work initials Bernard of Clairvaux's aim is the reform of the papacy. *Writing between 1148-53, Bernard is considered with the fate of pope Eugenius's reign.*

*I look, he says to the new pope, at the height and I fear a fall, I see the mouth of the abyss that lies beneath you. The papacy is filled with temptation: and although you have obtained a higher place, it is not a safer pace. The successor of the*

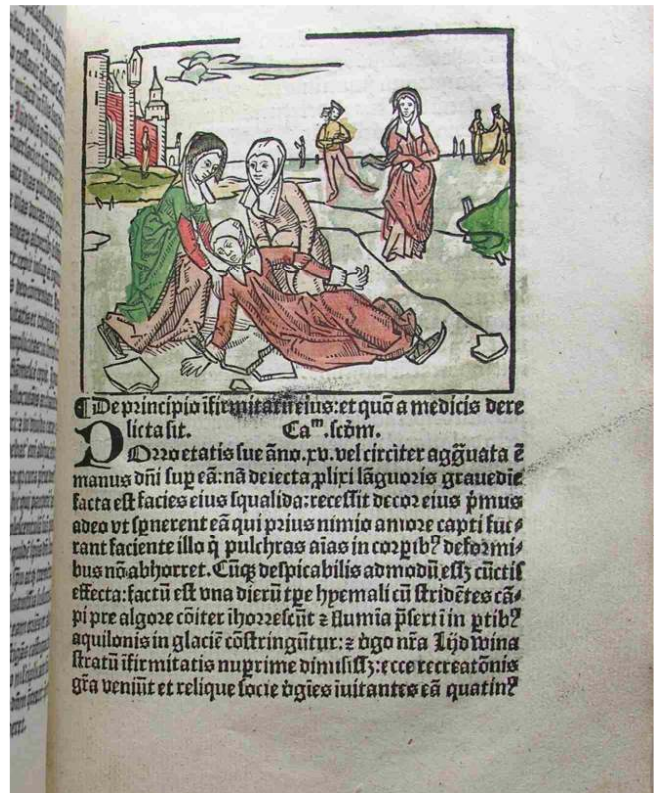
*Apostles should not occupy himself in judging worldly affairs and disputes between the powerful he says. By contrast, it is your task is to defend the oppressed and the poor: We cannot abandon the downtrodden; we cannot refuse judgment to those who suffer injustice .*

**INCUNABLE. DEVOTION, MARTYRDOM. VITA S. LIEDEWYE**

4. BRUGMANNUS, Johannes (or Johannem Brugman). Vita S. Liedewye. (or Liedwinae) Schiedam: [Printer of the 'Vita Lydwinae' (Otgier Nachtgael?)], 1498. Small quarto. 20.5 x 14 cm. Contemporary binding, spine re-laid. 124 leaves. First 12 leaves and H6 in expert facsimile on incunable paper. 18 contemporary hand-colored woodcuts. 2 facsimile woodcuts, PLUS title-page Goff B1220; HC 4002; ib01220000. Incunabula. Female saints.

\$ 17,500.-

The narrative of this incunabulum is fascinating (where else can we find a priest who recommends suicide to his parishioner), its woodcuts are unique (not the typical



fanfare of saints), and the book itself is incredibly rare, printed in one edition only.  
<https://data.cerl.org/istc/ib01220000>

**PROFUSELY ILLUSTRATED INCUNABULUM**

4. LUDOLPH OF SAXONY] VITA CHRISTI: BOECK VANDEN LEVEN JHESU CHRISTI. Dat boeck vanden leuen ons liefs heren ihesu cristi anderweruen gheprint . Zwolle : Peter van Os, 15 Mar. 1499. Folio: [10]-cccxlvii [= 344 (on 345)] leaves, text in two columns, 42 lines to a page. 18th century calf, rubbed. CCCVI torn out (but replaced by an expertly facsimile), last blank missing, large tears on the title restored, with small loss of letters.

Leaves I-CCXXX with vague oil stains, upper part of leaf CCLI torn with loss of foliation on recto and running title on verso. With a stamp of a 19<sup>th</sup> c. Belgian coin in the lower margin. The colophon reads erroneously M CCC CXIX, really printed in 1499. Printed in double columns.

Illustrated throughout with the same series of woodcut engravings used in the 1495 ed. (Goff L356). Colophon reads: "Toe zwoll gheprint by mij Peter os va[n] Breda Gheeynt Intiaer onsheeren. MCCCCxi With no less than 220 woodcuts (25 full-page, 65 half-page, 130 smaller)

\$ 25,850.-



1. This Middle Dutch 'Life of Jesus was, for the first time, printed on the press by Gerard Leeu in Antwerp in 1487. (il00353000, 29 copies, of which three are in the US). It opens with a title page, on which a woodcut with a depiction of Jesus Christ with the text 'Ego sum via veritas et vita' (Salvator Mundi ) the title of the work is stated: Tboeck vanden Leven ons Mr Jhesu Christ. 2. The second

edition was printed in Delft with a similar, but somewhat more crude woodcuts (il00354000, 17 copies, again three in the US).

3. In the third printing the text, (il00355000, 30 copies, 3 in the US, two missing?). which came from an Antwerp press in 1488 had undergone a true metamorphosis. The book is expanded with moralizations, spiritual lessons, readings, meditations and—at the end of each chapter—a prayer. In order to be able to serve the widest possible audience, the printers decided to two additional introductory texts have also been added. The first text is meditative and orders the reader to contemplate the life of Christ. The second is the so called Lentulus letter that gives a detailed description of the physical appearance and general bearing of Christ, as well as the impression he made upon those who came into his presence.

4. This brings us to the first printing by Peter van Os in 1495. (il00356000, 30 copies, 6 in the US). The woodcuts are the same but Van Os made a number of adjustments to the layout of the book, thus reducing the size of a copy somewhat, the book became more compact and user friendly Van Os numbered the leaves and added headers. We noticed that van Oss chooses a different wording with openings woodcut of Christ. Speciosus forma prae filijs hominum. Your form is beautiful before all people; this probably has to do with added lentulus text.

5. Our copy is il00357000, Goff L357; HC 10059. 18 copies worldwide, of which at least seven are seriously incomplete. One copy in the US: LOC.

### **TEXT: Author & Audience**

There are no manuscript versions known that predate the first incunabulum edition. It is very unusual that the text is in the form of a 'dialogue' between 'Scriptura and Mensche'(man), it was apparently seen as favorable for understanding the text, instead of the straight narrative. Naturally, the text heavily relies on the Vita Christi by the fourteenth century Carthusian, Ludolph of Saxony (1295–1387), is the most comprehensive series of meditations on the life of Christ of the late Middle Ages. Ludolph assembles a wealth of commentary from the fathers of the church and the great medieval spiritual writers and weaves them into a seamless exposition on the Gospel.

This narrative should not be read as a biography of Jesus as we understand the term. The intent was not so much to describe events but to invite contemplation and set an example of virtue. Ludolph's work offers a course in the training of our senses and imagination to enable everything to remind us of Christ, so that in time our meditation on him embraces all things. This explains the wealth of detail found in Ludolph's Vita Christi. Not only the appearance, words, and actions of Christ speak of his divinity; the whole world does its seasons, plants and animals, places, names — the entire universe speaks of Christ.

The Dutch text is not a one-on-one translation and only in form (dialogue) but also in content very different. Anna Dlabáčová points out that in a majority of the case, these texts were read by nuns or beguines.

## LITERATURE:

Dlabacova A. (2008), Drukken en publieksgroepen. Productie en receptie van gedrukte Middelnederlandse meditatieve Levens van Jezus (ca. 1479-1540), *Ons Geestelijk Erf* 79(4): 321-368. W.M.Conway, Woodcutters of the Netherlands, p. 236-257.

## *INCUNABULUM*

5. ANNIUS, Johannes, Viterbiensis. De futuris Christianorum triumphis in Saracenos, seu glossa super Apocalypsin. Nuremberg : [Peter Wagner, about 1485]. 8 vo. 48 leaves. Modern paper binding.

\$ 6,350.-

Giovanni Nanni or Annus (1432-1502) was a Dominican who excelled as a scholar, well versed in Oriental languages, and as a confidential member of the papal court under Sixtus IV and Alexander VI. Chapters I-XV foretell the history of the Church until the Crusades, chapters XVI and XVII the failure of the Crusaders and the scourging of the Byzantine empire by seven Ottoman sultans. The last chapters deals with the overthrow of the Islam, the death of Mehmed II and the collapse of the Ottoman Empire. No copy in the trade



## *DEVOTIO MODERNA, ONE OTHER COPY KNOWN*

6. Hier beghint een seer devoet boecxken ghenoept Sinte Franciscus soutere. Antwerpen bi mi Henric Eckert van Homborch [c.1510]. 8mo. (140 mm x 120 mm) Late 19<sup>th</sup>-century binding. 108 leaves, a-m8, n4. 3 repeated woodcuts of St. Francis showing his stigmata (incl. one woodcut within decorated borders) and a full-p. woodcut of the Mass of St. Gregory.

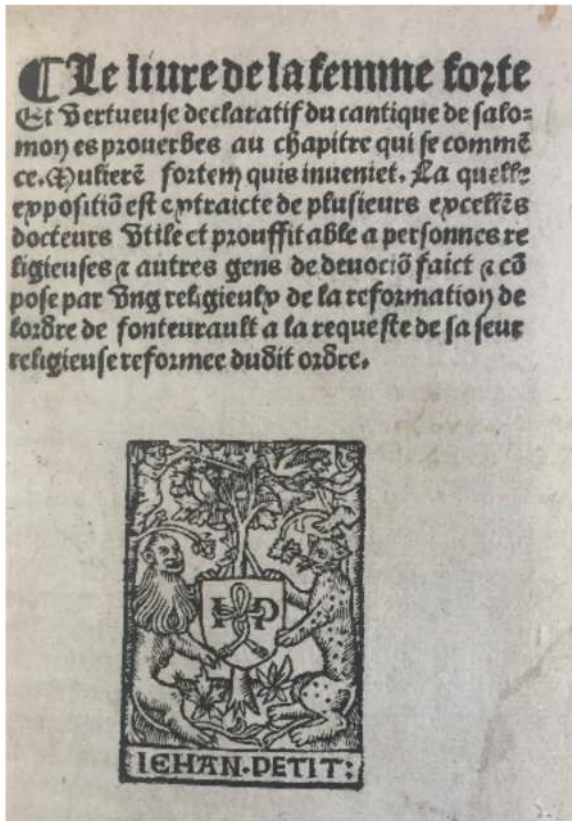
\$ 3,250.-

The souter is the Dutch word for Psalter. The Sinte Franciscus Souter is a treatise in three parts, translated from Latin within the Devotio moderna movement: the first part focuses on the Creator,



the second on the Saviour. The work seems to have been particularly popular between 1500 and 1540, as it was printed several times during this period.

In Leiden and Amsterdam, the approximate date is between 1510 and 1540. This copy is also undated. The date of our copy is dated based on the date given by the Museum Plantin Moretus. To our knowledge the only other copy known. <https://anet.be/record/opacmpm/c:lvld:6898657/N>



*ONE OF THE FIRST FEMINIST WORK PUBLISHED*

7. LE ROY, Francois. Le Livre de la femme forte et vertueuse : declaratif du cantique de Salomon es proverbes au chapitre qui se comme[n] ce Muliere[m] fortem quis inveniet, la quelle expositio[n] est extraicte de plusieurs excelle[n]s docteurs utile et prouffitable a personnes religieuses et autres gens de devocio[n]. Paris, J.Petit. 1517. 8vo. A5V8 x5z8 a5i8 k4 (K4 blank),

Gorgeous red morocco French binding beginning (20<sup>th</sup> century), tooled, edges gild. An immaculate copy. One small tear to the title repaired

\$ 6,000.-

Described as one of the first feminist work published. Francois Le Roy, belonged to the Order of Fontevault. Writing in the vernacular rather than in Latin, the author testifies that women can do anything they set out to do in the service of Jesus Christ.

Founded in 1100, the order included men and women who dedicated themselves to labor, prayer and an ascetic life. The woman lived by themselves in silence, except when their work required contact with the world outside. Abbesses administered the convent with unusual autonomy.

Le Roy was obviously familiar with the work of the sisters who ran a 120-bed leper hospital and a rehabilitation program for "fallen" women. Drawing on their example he advises lay women to gain self-reliance and practical knowledge in running a family, a business, or planting a vineyard, encouraging them to take on hardships because their strength will grow with their will grow with their faith in God and their dedication to serving mankind.

Bechtel L-220. USTC 14573 lists the following copies: Berkeley, London, Metz, Paris, Sevilla. There are two editions of this text. The 1501 edition printed by Vostre (Bechtel L-218) is found in Liverpool and Jerusalem. Cornell has the Regnault edition 1501/1540. Of the utmost rarity.

See for a price reference. The 1501 made over 10.000 euro.

<https://www.giquelloetassocies.fr/lot/77434/6337915-le-roy-francois-le-livre-de-la-femme-forte-et-vertueuse>.

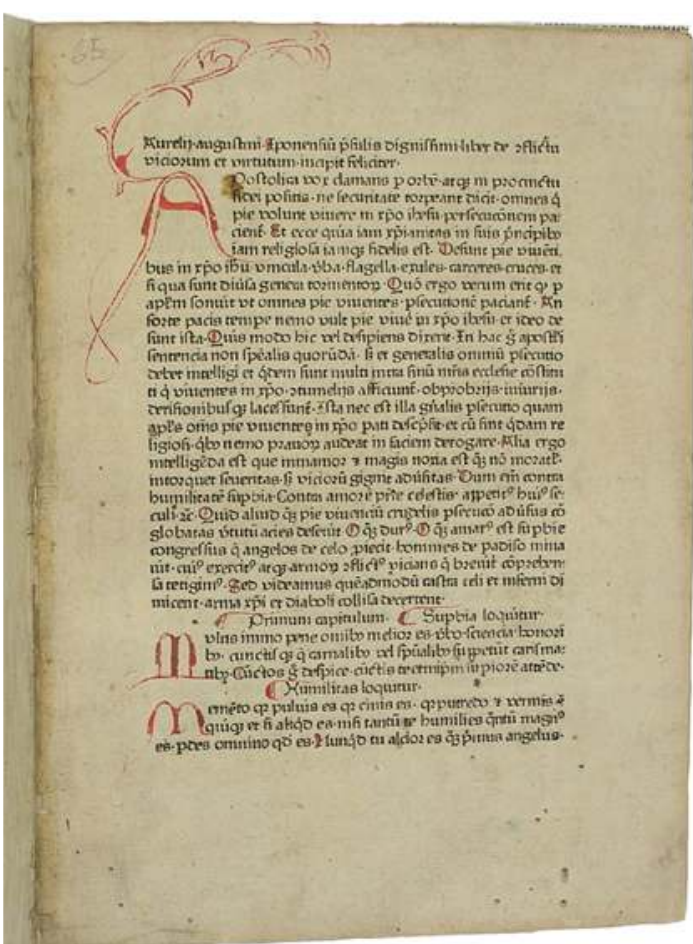
ITALIAN POETRY

8. FRATTA, Giovanni. LA MALTEIDE, POEMA: Composto a grado del serenissimo Don Ranuccio Farnese. Venedig, Zaltieri, 1596. Quarto. [8] 125 pages. Modern half vellum binding with marble boards.

\$ 1,950.-

First edition, issue with colophon on Q5v. Rare first edition. An poetic account of the siege of Malta by the Ottoman Empire in 1565. The poem itself is a narrative of the events leading up to, during, and shortly after the Ottoman invasion of the island of Malta which at the time was in control of the Knights of Malta. The poem was created by the Italian poet Giovanni Fratta a number of years after the siege and is made up of twenty-five chapters of rhyming

Though certainly a biased work this poem does tell a dramatic version of the events of the siege and is a fine example of Italian poetry of the sixteenth century. Last copy at auction made €1160 in 2006.



THE CONFLICT BETWEEN VICE & VIRTUE. MORAL PSYCHOLOGY, 1474

9. AUTPERT, Ambrose. De conflictu vitiorum et virtutum, [Strassburg : Georg Husner, about 1474], falsely ascribed to St Augustine. Real author Ambrose Autpert. Small folio (27 x 19.5 cm). Beautifully rubricated throughout. 8 leaves complete (not part of another work). Some needle like wormholes. Bound in a 17<sup>th</sup> century Missal leaf. No date, but ascribed to Husner. Printed in a rather archaic style.

<https://data.cerl.org/istc/ia01253000>

\$ 6,250.-

Autpert, if forgotten today, was not without a name in his own century. Charlemagne made use of his talents; Pope Stephen IV protected him; and the monastery where he spent many years, and of which he died abbot was famous among the great monasteries of Italy. In 2009, Pope Benedict XVI gave a homily about him in Saint Peter's square.

His Book on the Conflict between Virtues and Vices is a first-rate piece of (Christian) psychology. Man is divided in his soul. He suffers perpetual inner conflict. This book reflects that inner conflict. Vice speaks and then virtues answers. From this perspective it is content wise an interesting book.

For example. Pride says: Certainly, you are better than many others.

Actually, you are better than all.

And humility answers: are you more splendid on the earth than Lucifer was in heaven? Then the text goes on defending the virtue of humility.

Empty glory says: Do the good that you have the ability for. Show everyone the good that you do, so that you may be called good by all, so that you may be proclaimed to be holy.

Pretence, fashion yourself outwardly into what you do not eagerly strive for inwardly.

Envy says: Why aren't you equal or superior to them?

Hatred suggests: Far be it for you to love that man, who is your opponent in all things, who degrades you, who insults you.

Slander: Who can cover with silence, all the depraved things this or that person does?

Anger says: The things which are done against you are so bad that they absolutely cannot be endured calmly; rather, to tolerate these things patiently is a sin.

Harshness says: Should you offer gentle words to those stupid men who are as senseless brute animals?

Restless wandering says: If you believe that God is everywhere, why do you stay in one single place?

Despair cries: You strive to rise, but you fall again, weighed down by the weight of sins. So what can be done for you then?



### MANUSCRIPT ON VELLUM

**10. BREVIARY from Dortmund (1477).** Bulky breviary. 508 vellum leaves. In a contemporary calf binding (worn). Front flyleaf from the 11<sup>th</sup> century. Book block tender.

The manuscript is written in several hands and includes elegant penwork decoration and decorated initials throughout. A tiny leaflet holds a short prayer to Saint Reynold and could have functioned as a textual amulet. The exact date is based on two tables preceding the calendar, in which the year 1477 is given: one for calculating Easter Sunday, the other for calculating the Dominical letters or Sunday letters.

\$ 24,200.-

The front flyleaf is a late Carolingian fragment (11<sup>th</sup>) from a two-column missal or sacramentary with an oratio for a virgin martyr, very likely Cecilia.



The calendar points without any doubt to the diocese of Cologne. The feasts of the Three Kings, Severinus, and Ursula and the 11,000 virgins are some of the most important feasts noted in red, that is, as the most important ecclesiastical feasts. The most notable entry is the January 7 entry of St. Reynoldus. Not only is he noted in red with the addition "duplex," but he is also identified as 'our patron' (patroni nostri). Also in one of the suffragia, supplications to saints, Reynoldis is referred to as 'our patron'. This implies that the breviary

functioned in the context of a church dedicated to Reynoldus. The main church of Dortmund is by far the most important of these. In addition, only the Reinoldkloster in Cologne was dedicated to Reynoldus, but since this is a community of Augustinians, provenance from this monastery can almost be ruled out. Manuscripts that can be directly linked to Dortmund are non-existent, and calendars that can be linked almost with certainty to Dortmund were unknown until now.

Inside the book is a small slip of paper with a short prayer to Saint Reynoldus. Because of its size and content, it is reminiscent of a textual amulet, an ephemeral type of text bearer that must have been very numerous in the Middle Ages but of which only a small number of examples have survived. These amulets offered protection to the person who carried it. The prayer to Reynoldus underlines the close connection between breviary and the veneration of this saint.

### Literature:

Database Klöster und Stifte des Alten Reiches und angrenzender Gebiete (<https://klosterdatenbank.adw-goe.de/liste>). Literature on textual amulets: Don C. Skemer, *Binding Words: Textual Amulets in the Middle Ages* (University Park: Pennsylvania State University Press, 2006); and: Johan Oosterman, 'A Brief Message on Salvation: Minor Textual Amulets - Form, Use, Transmission', in: *The Aura of the Word in the Early Age of Print (1450–1600)*, ed. By Jessica Buskirk (Abingdon: Ashgate, 2016) 89-101.

Judith Zepp, *St. Reinoldi in Dortmund*. Dissertation zur Erlangung des Doktorgrades der Fakultät für Kunst- und Sportwissenschaft der Technischen Universität Dortmund (2008).